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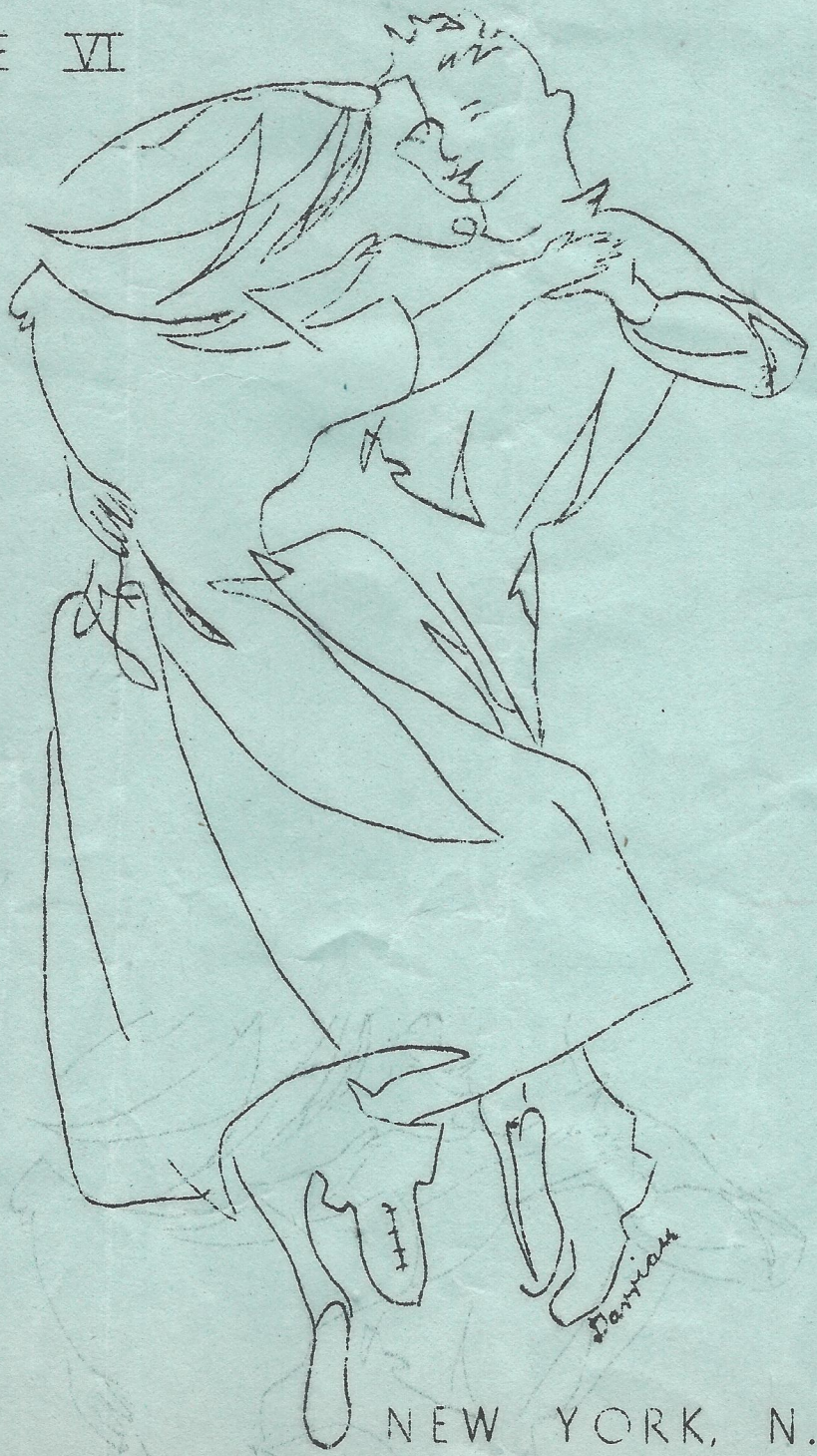

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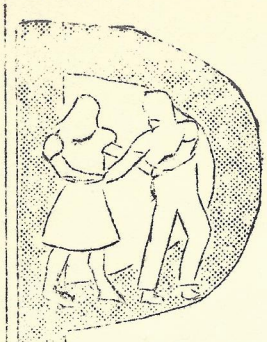

"The purpose of the American Square Dance Group is to make available those rich stores of native dance, music, drama and general Americana which together comprise American folk culture; to conduct such activities without regard for race, creed, color or social position; to cooperate with those who hold similar views."

Constitution of the A. S. D. G.

PROMENADE

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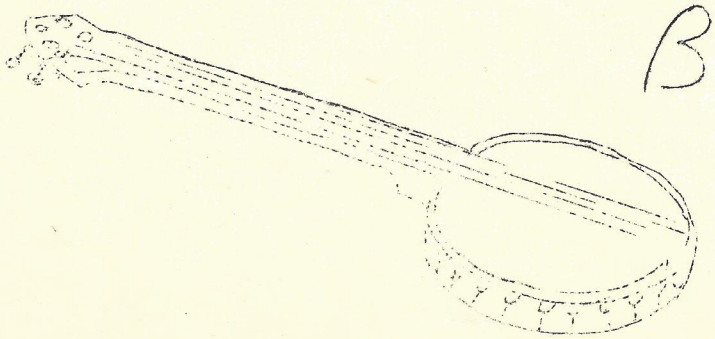
SUMMER FAREWELL

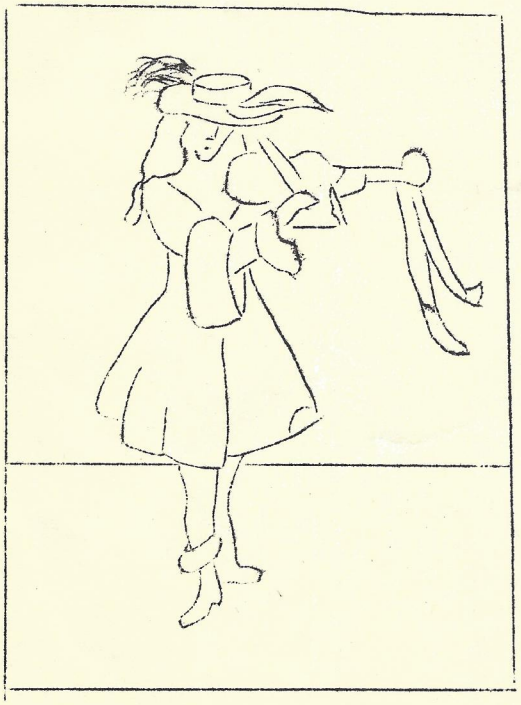
During the past season we, the staff of Promenade, have attempted to bring you articles covering as many aspects of folklore as possible. There have been biographical sketches of important people who have contributed to the field of folklore, dances and music of all kinds, book and record reviews, and many other articles of interest. We sincerely hope that we've pleased you and we welcome any suggestions that you may have for improving Promenade while we are recuperating for the Fall season. So, until the summer issue of Promenade appears, the staff joins me in wishing you, our reader, all the pleasures that accompany a summer vacation.

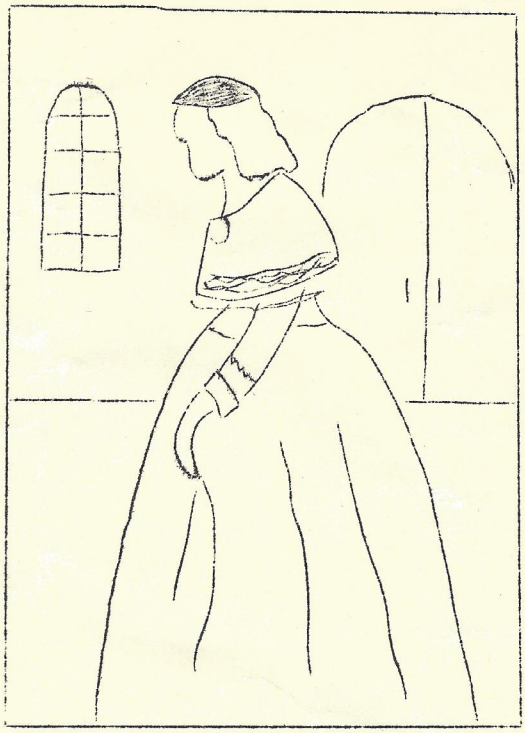
Bob



John Playford, His Times and Accomplishments
by Bob Trotta (continued from previous issue)

From the folklorist's point of view this was not as important a contribution as Hilton's Catch That Catch Can which Playford published in 1652 and contained a great many of the boisterous, widely sung 'fooleries' or catches. These were usually sung by one person who was joined by a chorus at crucial points to bring out hidden meanings. In later editions it was called The Pleasant Musical Companion and contained additions with some of Playford's own works. The famous English composer Henry Purcell made one of his earliest appearances at nine years of age with a three part song in the 1667 edition of the Musical Companion. Some years later, in 1683, Playford published Purcell's Sonnatas of Three Parts. Playford himself wrote some catches (one of which became very popular) and also quite a few psalm tunes. His composing activities, however, were of little importance when we consider how much more important his numerous friends and acquaintances were to his music publishing. It was through his friends that he was able to pool the abilities and knowledge of musicians and writers necessary for his many books.





Playford also published music and instructions for such instruments as the viol, violin, harpsichord, spinet, cithren (or gittar), the recorder and many other instruments. His book for the violin, Apollo's Banquet for Treble Violin, was developed from the 85 French dances placed at the end of the 1665 edition of the Dancing Master. These French dances together with the many old English dances and some dances of Italian origin appearing in Playford's books are extremely important because they represent the English country dances of that period. A great many of these dances are revived today in some private schools in both England and America.

In 1653 Playford drew up a list of all the music that had been published in England through his day. It was so complete that his son printed it three more times with necessary additions after John Playford's death, and the list was even copied by other contemporary publishers.

In 1657 Playford's wife Hannah

(continued on next page)

bore him a son Henry who later took charge of his father's business. Hannah was an enterprising soul, as demonstrated by the fact that she kept a boarding school for girls at Islington while she was married and had a child. In fact, according to some authorities, she had her husband move from London with her to Islington despite his large business in London. She kept the boarding school until her death in 1679.

The 17th century was famous as the Madrigal era of Western Europe. Madrigals were light love songs and they appeared very often in Playford's publications. Another point of interest in connection with Playford was that he entered the famous Salmon-Lock controversy by writing a letter to Salmon which was later published in Lock's "Present Practice of Music Vindicated." Playford used quiet argument to vindicate and even showed the superiority of the accepted musical notation.

Aside from the books already mentioned, Playford also published:

1. Select Musicall Ayres and Dialogues (1659)
2. The Musicall Banquet (1651)
3. Musick's Recreation on the Lyra Viol
4. The Whole Book of Psalms.... composed in Three Parts, Cantus, Medius, Bassus (1677)
5. Psalms and Hymns in solemn musick of four parts on the common tunes to the Psalms in Metre: used in Parish Churches (1671)

This is by no means a complete list.

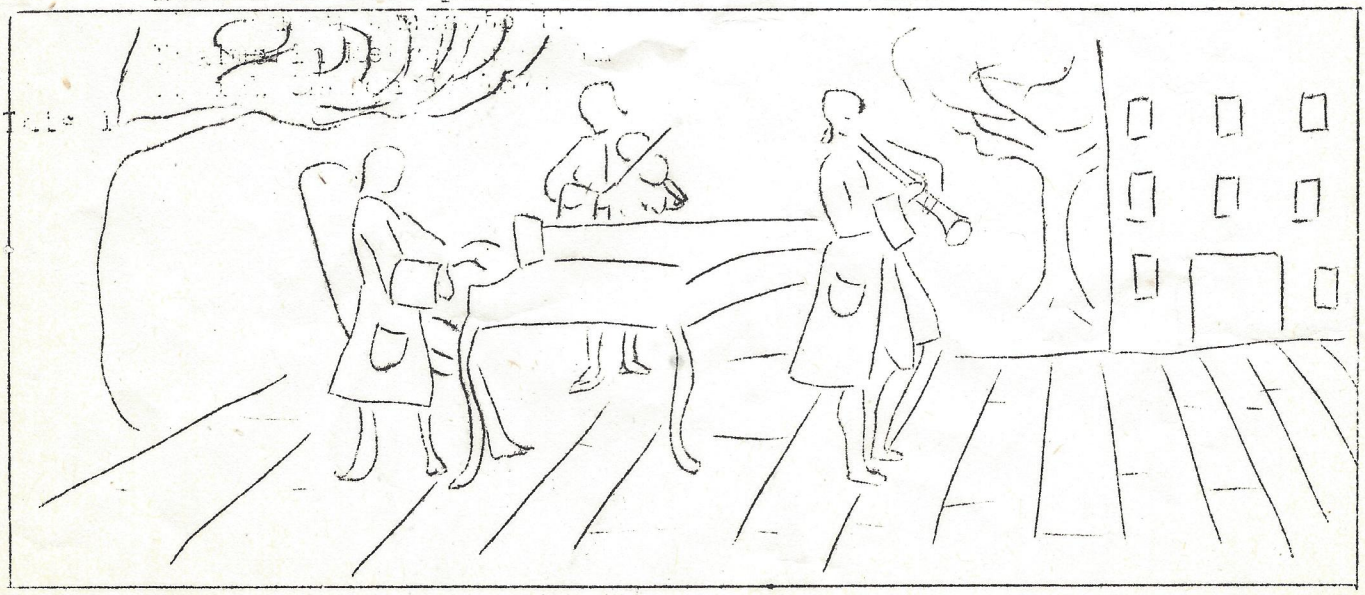
In his later years he wrote bitterly in the preface of one of his books of the dishonesty of his rivals who copied and stole his material.

Many years afterward William Chappell realized the value of John Playford's works and finally he collected all the editions of the various works except the first edition of the English Dancing Master. This collection is now to be found in the British Museum and the missing copy was provided to the Museum when it received the George Thomason collection.

So great was he considered in his own day (and for many years afterward) that such writers as Sir John Hawkins and Burney wrote of Playford a century later. When Playford died in the winter of 1686-87 his young friend, Henry Purcell set to music an elegy on Playford's death. Some of the words by Nahum Tate were:

"Gentle Shepherds you that know
The charms of tumeful breath,
That Harmony in Grief can show
Lament for Pious Theron's Death,
Theron, the good, the friendly Theron's gone."

THE END.



SQUARE DANCE FIGURES

The following square dance figures have been used in our group for quite some time in various dances and have the advantage of not being difficult. They were collected by A.S.D.G. members in Marcella, New Jersey.

Figure 1

CIRCLE LEFT

SWING PARTNERS

FORWARD HEADS AND BACK
(Head couples active)
FORWARD AND PASS THROUGH (And pass back)

PROMENADE FOUR
(Couples chassee to opposite positions)
LADIES' CHAIN

PROMENADE FOUR
(Couples chassee back to place)
Allamaine left
(Hook left arms with corners and whirl)
GRAND RIGHT AND LEFT

MEET YOUR PARTNER AND SWING
(Keep swinging, moving around, until back in place)
(Repeat with sides active)

Figure 2

UP THE AISLE AND SEPARATE

"HURRY UP, YOU'RE GONNA BE LATE"

SWING YOUR PARTNER ONCE AROUND

PROMENADE YOUR CORNER LADY
(Same man repeats with each girl in turn, then--)
ALLAMAINE LEFT

GRAND RIGHT AND LEFT

MEET YOUR PARTNER AND PROMENADE HOME

(continued on next page)

Figure 3

HEAD COUPLES FORWARD AND BACK

FORWARD AND SWING OPPOSITES

RIGHT HAND ACROSS AND LEFT HAND BACK
(Right hand to partner, left to opposite, then--)
SWING YOUR OWN

ALLEMAINE LEFT

RIGHT TO YOUR PARTNER AND GRAND RIGHT AND LEFT
(Meet your partner and --)
RIGHT AND LEFT THE OPPOSITE WAY

Figure 4

ALL LADIES TO THE RIGHT
(Swing)
LADIES ON TO THE RIGHT
(Swing)
PROMENADE ALL, PROMENADE
(Repeat all above)
ALLEMAINE LEFT AND GRAND RIGHT AND LEFT

FIRST HEAD GENT ON TO THE RIGHT
(Swing)
ON TO THE RIGHT
(Swing)
ON TO THE RIGHT
(Swing)
PROMENADE ALL
(Other gents do the above, then --)
ALLEMAINE LEFT, GRAND RIGHT AND LEFT

Figure 5

FIRST LADY LEAD TO THE RIGHT,

RIGHT HAND AROUND;

BACK TO YOUR OWN,

LEFT HAND AROUND;

ON TO THE NEXT AND RIGHT HAND AROUND

BACK TO YOUR OWN, LEFT HAND AROUND

ON TO THE LAST AND RIGHT HAND AROUND

BACK TO YOUR OWN, LEFT HAND AROUND

SWING IN THE CENTER AND SIX HANDS AROUND
(Same for the gent, except he goes to the center
alone at the end, then out and the birdie in)
ALLEMAINE LEFT AND GRAND RIGHT AND LEFT

OLD SALLY

Here's a good dance tune which was collected from an old time fiddler by the name of Vernon Peck, Phoenicia, New York. Many of his dance tunes have found their way into Promenade in the past. We hope that you like it.